

CARL PERKINS

RESTLESS*


**THE COLUMBIA
RECORDINGS**



1. **PINK PEDAL PUSHERS** * (2:34)
2. **ROCKIN' RECORD HOP** * (2:20)
3. **JIVE AFTER FIVE** * (2:19)
4. **JUST THOUGHT I'D CALL** * (2:13)
5. **WHERE THE RIO DE ROSA FLOWS** (3:03)
6. **BECAUSE YOU'RE MINE** (3:05)
7. **THAT'S ALL RIGHT MAMA** (3:34)
8. **POP, LET ME HAVE THE CAR** (2:11)
9. **LEVI JACKET (AND A LONG TAIL SHIRT)** (2:11)
10. **HONEY 'CAUSE I LOVE YOU** (2:17)
11. **POINTED TOE SHOES** (1:59)
12. **WHEN THE MOON COMES OVER THE MOUNTAIN** (2:10)
13. **L-O-V-E-V-I-L-L-E** (2:17)
14. **SISTER TWISTER** (2:49)
15. **HAMBONE** (2:22)
16. **ALL MAMA'S CHILDREN** (2:04)
(with NRBQ)
17. **JUST COASTIN'** (1:30)
18. **RESTLESS** (2:45)

* Mono recording

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LEGACY
COLUMBIA

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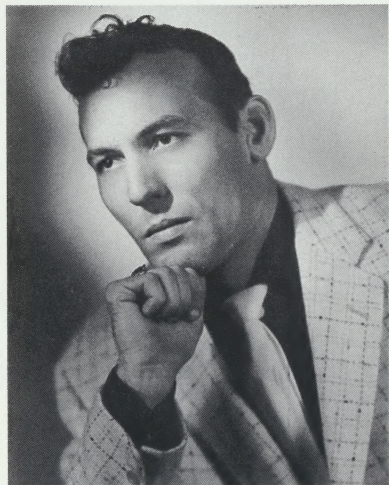




1. **PINK PEDAL PUSHERS *** (2:34)
(C. Perkins)
Recorded February 3, 1958
2. **ROCKIN' RECORD HOP *** (2:20)
(C. Perkins)
Recorded February 3, 1958
3. **JIVE AFTER FIVE *** (2:19)
(C. Perkins)
Recorded February 3, 1958
4. **JUST THOUGHT I'D CALL *** (2:13)
(C. Perkins)
Recorded February 3, 1958
5. **WHERE THE RIO DE ROSA FLOWS** (3:03)
(J. Logsdon-V. McAlpin)
Recorded June 3, 1958
6. **BECAUSE YOU'RE MINE** (3:05)
(C. Perkins)
Recorded June 3, 1958
7. **THAT'S ALL RIGHT MAMA** (3:34)
(A. Crudup)
Recorded June 3, 1958
8. **POP, LET ME HAVE THE CAR** (2:11)
(A. Halmay-E. Fontaine)
Recorded June 3, 1958
9. **LEVI JACKET (AND A LONG TAIL SHIRT)** (2:11)
(D. Abram-E. Crandall-C. Reed)
Recorded June 3, 1958
10. **HONEY 'CAUSE I LOVE YOU** (2:17)
(W. Walker-M. Tillis)
Recorded November 6, 1958
11. **POINTED TOE SHOES** (1:59)
(C. Perkins)
Recorded March 13, 1959
12. **WHEN THE MOON COMES OVER THE MOUNTAIN** (2:10)
(H. Johnson-H. Woods-K. Smith)
Recorded October 28, 1959
13. **L-O-V-E-V-I-L-L-E** (2:17)
(C. Perkins)
Recorded March 25, 1960
14. **SISTER TWISTER** (2:49)
(O. Blackwell)
Recorded June 27, 1962
15. **HAMBONE** (2:22)
(C. Perkins-W. Walker)
Recorded June 27, 1962
16. **ALL MAMA'S CHILDREN** (2:04)
(with NRBO)
(C. Perkins-J. Cash)
Recorded October 7, 1969
17. **JUST COASTIN'** (1:30)
(C. Perkins)
Recorded October 7, 1969
18. **RESTLESS** (2:45)
(C. Perkins)
Recorded September 27, 1968

* Mono recording

Original Producers: Tracks 1-15 : Don Law
Tracks 16 & 17 : Frank Scinlaro
Track 18 : Bill Denny



Carl Perkins

was 25 when he came to Columbia Records in 1958. In the last two years, he had risen and fallen, burst from nowhere and nothing to fame and glory, and faded just as fast to darkness.

Born on April 9, 1932, in the northwest Tennessee town of Ridgely, Carl Lee Perkins was the second son of a hard-luck Depression sharecropping family. Home was a three-room shack, then a one-room storehouse.

After World War II, the family moved to Bemis, Tennessee, to a little house with electricity. It was there that Carl got hold of a cheap Harmony guitar and plugged it in. With his older brother, Jay, on roundhole guitar, and his younger brother, Clayton, on bull bass, Carl began playing the honky-tonks. By 1953, when Carl married a Mississippi girl

named Valda, the Perkins Brothers Band had added a drummer, Fluke Holland. Living in a government housing project in Jackson, Tennessee, Carl worked days in a bakery and at night made his music — a raw, hard mix of country boogie, honky-tonk, and blues. The joints paid only a few bucks a night; but the booze flowed for the boys in the band.

In the summer of 1954, Valda Perkins heard a new record on the radio. “Carl, that sounds just like y’all,” she called from the kitchen. It was Elvis’ first single. Carl took his band that fall to Sun Records in Memphis to call on Sam Phillips, the man who had discovered Elvis. Sam released Carl’s first record in February 1955. It passed unnoticed, as did a second single, released the following summer. By the time Sam put out Carl’s third record, in January 1956, Elvis had left Sun for RCA-Victor and the big time.

That third record, “Blue Suede Shoes,” hit the pop charts the same week as Elvis’ first RCA release,



“Heartbreak Hotel.” Those two records became the cry of rock ‘n’ roll’s ascendance, raging across the board, conquering every chart: pop, country, R&B. No record had done anything comparable since Al Dexter’s “Pistol Packin’ Mama,” 13 years past. Released days before “Heartbreak Hotel” was recorded, Carl’s “Blue Suede Shoes” would stand as the first true rock ‘n’ roll hit. But, while Elvis prevailed, fate, or something like it, cut Perkins down.

In the hours before dawn of March 21, 1956, Carl and his brothers were on the road to New York, lost in Delaware, when their manager, Dick Stuart, fell asleep at the wheel and crashed into a truck. Thrown from the car, Carl suffered a broken shoulder, cracked skull, and lacerations. The dark days had begun.

By 1957, unable to follow through with another hit, Perkins had fallen into obscurity. His brother Jay had been stricken by cancer of the brain. His brother Clayton, like Carl himself, was fast succumbing to alcoholism. It was during the summer of 1957 that Don Law of Columbia





approached a bitter, disillusioned Perkins and his more fortunate fellow Sun artist Johnny Cash. Both decided to go with Law. Carl's deal, signed on November 1, 1957, took effect when his three-year contract with Sun expired, on January 25, 1958.

Columbia released "Pink Pedal Pushers" less than two months later, in March. It was a fine rocker, even if its echoes of "Blue Suede Shoes" were a shade too artful, a shade too obvious. Fine as it was, though, it barely reached the country Top Twenty, and appeared for only a blink at the bottom of the pop charts. Rock 'n' roll was already softening. Frankie Avalon whined of "Dede Dinah," soon Fabian would top the charts.

With producer Don Law, Perkins tried again and again to come up



with a hit. Recordings such as “Pop, Let Me Have the Car” and “L-O-V-E-V-I-L-L-E” reflected rock ‘n’ roll’s changing sensibilities and ever rosier Clearasil® complexion. In most of his new work, however, in original songs such as “Rockin’ Record Hop,” “Jive After Five,” “Just Thought I’d Call,” and “Because You’re Mine,” Carl continued to explore the vein of fast, raw-edged dance music that he had pioneered at Sun. Of course, there could be no rotgut references as there had been in the likes of “Blue Suede Shoes,” but Carl proved himself capable of imbuing seemingly innocent phrases such as “cherry sodas and a chocolate shake” with shadowings of the demonic. His versions of “Where The Rio De Rosa Flows,” written by Jimmie Logsdon and Vic McAlpin, and “That’s All Right Mama,” the





Big Boy Crudup song that Elvis had cut for Sun, showed him hewing to the rockabilly creed that Elvis and others had abandoned. He even rocked out on “When The Moon Comes Over The Mountain,” which had been around longer than him.

There were further venturings into sartorial rock: “Levi Jacket (And A Long Tail Shirt),” written for Perkins in 1958, and his own “Pointed Toe Shoes,” which made a brief appearance in the nether reaches of the pop charts in the spring of 1959. By then, Jay Perkins was dead. Fluke Holland quit, then Clayton, who followed the road of his alcoholism to eventual suicide. Carl, scuffling again in the honky-tonks, was headed down that same road.

He still had it — hear him on Otis Blackwell’s “Sister Twister” and his own “Hambone,” two sides of a 1962



single. He had it, but nobody wanted it. Rock ‘n’ roll was in the doldrums. Soon the Beatles would arrive, and when they did, it would be with a version of Carl’s old Sun recording “Matchbox.” But by then, Carl would be all but forgotten.

Perkins left Columbia in 1963. He recorded awhile for Decca, then Dollie. In 1968, clean and risen anew in legendry, he returned to Columbia for another five years. With NRBQ joining him for “All Mama’s Children,” and in new originals such as “Restless,” Perkins showed that the old fire still burned

Nick Tosches

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10. Honey 'Cause I Love You
11. Pointed Toe Shoes
12. When The Moon Comes Over The Mountain
13. L-O-V-E-V-I-L-L-E
14. Sister Twister
15. Hambone
16. All Mama's Children
(with NRBQ)
17. Just Coastin'
18. Restless

* Mono Recording

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